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of his services to the Museum should be placed on their records:

"The Trustees accept the resignation of William P. P. Longfellow very unwillingly. Mr. Longfellow was made a Trustee in the year 1883, and from that time until now has been a devoted member of the Board. He was a member of the committee on the Museum from his election in 1883 until 1906, when he declined reappointment. Those who served with him on that committee testify to the great value of his services. His judgment was excellent, not only on the question of acquisitions, but also upon questions of administration and policy. He was a conservative force in the committee, but a force which was never in the way of progress. In accepting Mr. Longfellow's resignation the Trustees wish to express their sincere appreciation and gratitude."

Okakura-Kakuzo

Francis Bartlett

Okakura-Kakuzo, Curator of the Chinese and Japanese Department, died at his home in Izura Otsumachi, Japan, on September 2 last.

Francis Bartlett, Trustee and munificent benefactor of the Museum, died on September 23 last.

The action of the Trustees will be reported in the following number of the Bulletin.



Iron Sword Guard, Akasaka School
Japanese, Early Seventeenth Century

A New Acquisition of Japanese Sword Guards

THE Chikami Collection of Japanese sword guards recently acquired is a very notable addition to the sword furniture belonging to the

Museum. Merely as a reflection of the knowledge and discrimination of a Japanese collector, it is interesting, though its importance lies in the extent to which it illustrates the art of the tsuba-maker and supplements the material we already have.

According to the critical descriptions made by Mr. Okabe-Kakuya, which accompany the collection, a relatively large number of the guards is of primary importance. More than half of these are specimens of the work produced in the seventeenth century, and the remainder, though of later date, show the continuity of the early tradition in spite of changes in taste. They add several important names to the list of the artists hitherto represented in the Museum collection, and greatly extend and strengthen the representation in the various renowned schools. There are many early specimens of the Awa, the Gotō, the Higo, the Hōan, and the Kaga Schools; but especially are there important guards of the Umetada, the Kaneiye, the Miōchin, and the Akasaka Schools. Twenty-two specimens are ascribed to the Umetada artists and four fine guards illustrate the work of the early Kaneiye. In the list of the Miōchin is the great name of Nobuiye. The "very rare and excellent" guard, as Mr. Okabe calls it (of which a plate appears above), is a superb example of the work of an early Akasaka artist.

In addition to the guards of the first importance there are five times as many in the collection to draw on for illustrations of the development of the *tsuba* and the art of the *tsuba*-maker. The material for this purpose in the Bigelow and the Weld Collections is very rich; by the acquisition of the Chikami Collection it is increased two-fold and very greatly extended in the direction of varieties of technique and design. Within a few months the Department hopes to place all of this material at the service of students. A selection from the more important guards of the newly acquired collection is on exhibition in Japanese Reserve II.

F. S. K.

Artist and Subject

EACH successive visit to the familiar picture galleries and print collections abroad quickens anew and deepens one overwhelming sensation, the feeling of the *immensity* of art. A mysterious force, a passion which throughout the ages has impelled some elect among men to give utterance to their creative yearnings, has accumulated for our delight an heirloom of art almost unthinkably vast and of myriad forms, each unit the result of an evolution more or less protracted, each the possible basis of enticing, fascinating research. Here are opportunities for comparing productions of an artist at different periods of his life, for studying into the methods by which colors are made to shine and glow. We shall find one artist whose pictorial idea was born full-fledged, Minerva-like; another,—Böcklin comes to mind as an illustration,—with